

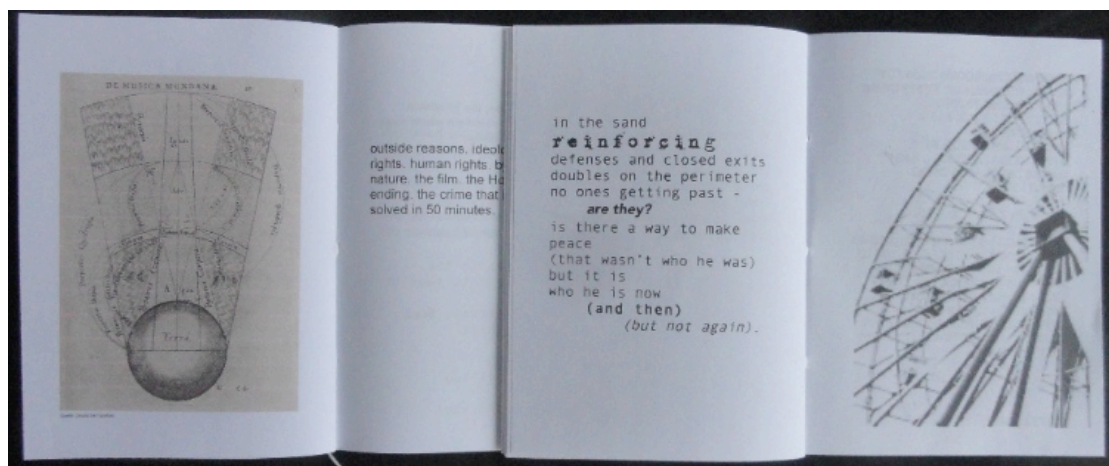
# **An Encyclopedia of Everything -** **The Expanded Version**

## **Catalogue Listing** **(Part Two)**

**(Books 450 - 500)**

**For (Part One) See:**

[http://issuu.com/cheryl.penn/docs/pdf\\_version-\\_catalogue\\_writing\\_-\\_an](http://issuu.com/cheryl.penn/docs/pdf_version-_catalogue_writing_-_an)



### **Exits**

David Stone (USA) and Cheryl Penn (South Africa).  
Collaborative Poetry. 2015.

## **Books Catalogued (Artists Listing)**

**Balmer, Jac** (UK)

3.0 # 15 (Formby Beach 2012)

**Baracchi, Tiziana** (Italy)

An Encyclopedia of Everything

**Bennett, John** (USA)

Say What???(2) (Collaboration with Cheryl Penn, books compiled by Cheryl Penn)

**Dales, Steve** (UK)

3.0 # 15 (Journeys to LOVE)

**Grohmann, Uli** (Germany)

A BRIEF OERATING MANUAL FOR ILLITERATES TO GET USED TO BOOKS

**Günther, Wolfgang** (Germany)

Port of Empathy (Collaboration with Cheryl Penn, books compiled by Cheryl Penn)

Port of Empathy Part 2 (Collaboration with Cheryl Penn/David Stone, compiled by Cheryl Penn, (Book + Chapbook)

**Jimenez, Miguel** (Spain)

random portraits of new generations of mailartists

Recuerdo de Venecia

**Mc Cue Boes, Catherine** (Australia)

3.0 # 15 (Macbeth series)

3.0 # 15 (Macbeth series)

**Nartuhi, Kathleen** (USA)

3.0 # 15 (Hunting Ants)

**Penn, Cheryl** (South Africa)

3.0 # 16 (Bhubezi Script)

Asemic Writing

Creatures Between

Do my To-Do Lists Define Me?

Exits (Collaboration with David Stone, compiled by Cheryl Penn, Book + Chapbook)

Exploring the Gutter

Family Ghosts

Here and There and Here AGAIN

Great (?) Expectations (Collaboration with David Stone, compiled by Cheryl Penn, Book + Chapbook)

In Cemeteries (Book + Chapbook)

Just for Guido

Light and Shadow

Mail Art (Working Backwards) Vol 1

Mail Art (Working Backwards) Vol 2

Port of Empathy (Collaboration with Wolfgang Günther compiled by Cheryl Penn, Book + Chapbook)

Port of Empathy Part 2 (Collaboration with David Stone/ Wolfgang Günther, compiled by Cheryl Penn, Book + Chapbook)

Say What???(2) (Collaboration with John M Bennett, books compiled by Cheryl Penn, Book + Chapbook)

Taking Heed According to Thy Word

The City

The Note is Not Dead

The Portal Papers

Then/Now

Untitled but Something to do with time and colour (Book + Chapbook)

Utopian Writing System

Visual Poetry and Other Animals

Where I'm At

**Pogarsky, Mikhail** (Russia)

The Basic Concept for An Encyclopedia of Everything

**Rastello, Martine** (France)

3.0 # 15 (Les bijoux)

Clouds

**Southorn, Jo-Anne** (Australia)

Guardian Angel

The Moth

**Stone, David** (USA)

Citadel Series (from Trunk Notes) (Compiled by Cheryl Penn)

Exits (Collaboration with Cheryl Penn, compiled by Cheryl Penn, Book + Chapbook)

Great (?) Expectations (Collaboration with Cheryl Penn, compiled by Cheryl Penn, Book + Chapbook)

Port of Empathy Part 2 (Collaboration with Cheryl Penn/ Wolfgang Günther, compiled by Cheryl Penn, Book + Chapbook)

**Sündermann, Erich**, (Austria)

Vernissage

**TICTAC** (Germany)

3.0 # 15 (balloons)

3.0 # 15 (bleed from the war inside)

**Turnbull, Stephanie** (UK)

3.0 # 15 (Breaking Through)

3.0 # 15 (Dreams of Greece)

**Viljoen,** Petru (South Africa)

3.0 # 15 (Homo Sapiens: [*Some of*] *the Female of the Species*)

3.0 # 15 (ought 2 BuY)

**Books Catalogued/Blogged on**

**<http://an-encyclopedia-of-everything.blogspot.com>**



## **Writing Collaborations:**

Listed by Book Title)

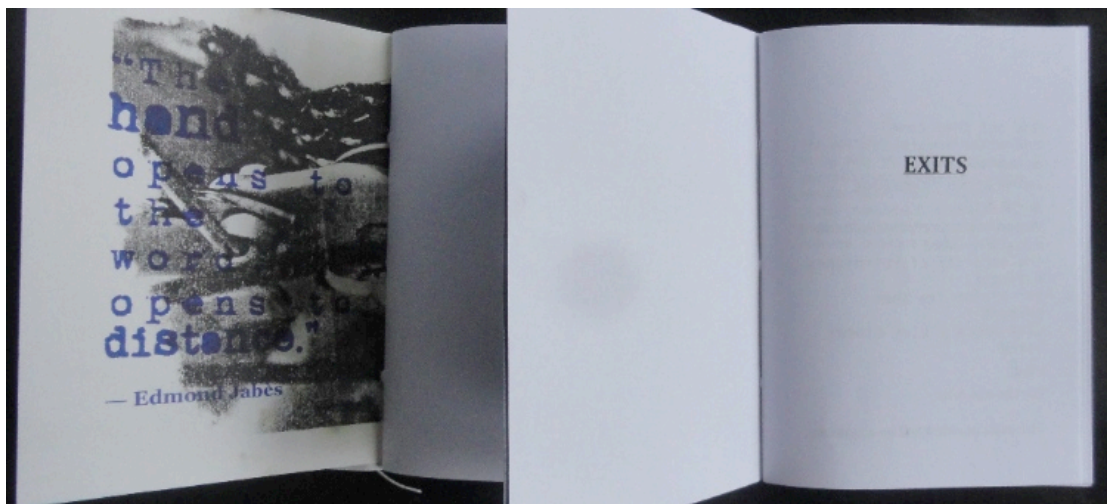
### **Exits**

David Stone (USA)/Cheryl Penn (South Africa)

Handmade edition of 1 book and 7 chapbooks. There are quite a few facts the internet keeps hanging in its memory, like forgotten particles of time life. **Jul 29, 2015 3:18 pm** - the exact time and date this new collaboration between David I began. This book is documented as number 499 of An Encyclopedia of Everything. As I mentioned in *Great (?) Expectations* - as those verses ended, so this set of prose/poetry began. Part two, *Biographic Cinema* was inspired by David's reading on the Biograph Theatre in Chicago:

"many walks past the Biograph cinema. a thousand times i stepped on the spot where Dillinger's blood pooled 38 years prior and i did not know it. he was a bad man and i wonder why he looks so good to me looking back now. he robbed banks in the rural midwest taking citizens' life savings- maybe a total haul of 10,000 during the depression and the cops could not catch him he drove too fast, there was no warning, no police communications and he outgunned the police. and he was a public hero why in depressed times he looked so much better to citizens than the government that failed them".  
(David Stone).

*For the full version of the poem see:*  
<http://collaborativecanto.blogspot.com>



### **Exits**

David Stone and Cheryl Penn. 2015. (Book/Chapbook 499)

## **Great (?) Expectations**

David Stone (USA)/Cheryl Penn (South Africa)

Handmade edition of 1 book and 6 chapbooks, 3-hole pamphlet stitch binding, covers from *Jan's Bottom Drawer* series. Writing began 29<sup>th</sup> June and ended (but began again) on July 29<sup>th</sup>. Serendipitous? I think so.

We found a way out  
perhaps we will go home  
whatever is going down  
    these places,  
    these people,  
    they're not real

### **not OUR real.**

We're forever playing  
**Catch-Up**  
and life  
it's The Great Fire  
over and over and over  
again.

Great Fires-burnt Europe through the ages. the Heraclitean fire, the photons embarking on their 100,000 year journey from the center of the sun to reach California to burn the shrubs.  
accelerants. fire obsessions. the Great Chicago Fire caused by a cow in a barn. smoking. a band. a smoking jacket puffing in the lounge and discussing macroeconomic stats.

*For the full version of the poem see:*  
<http://collaborativecanto.blogspot.com>



### **Great (?) Expectations**

David Stone and Cheryl Penn. 2015. (Book/Chapbook 487/488)

## **Port of Empathy**

Wolfgang Günther (Germany)/Cheryl Penn (South Africa)

Handmade edition of 1 book and 6 chapbooks, 3-hole pamphlet stitch binding, 32 pages, 2 pockets with photos inserted.

Correspondence for this aleatory prose poetry collaboration with Wolfgang Günther began on 30/4/2015 and ended 30/5/2015. Title and first verse supplied by Wolfgang.

**complex echoes  
mentalizing  
the overt & the hidden  
lacking plans  
endless dead silence  
as I tried.**

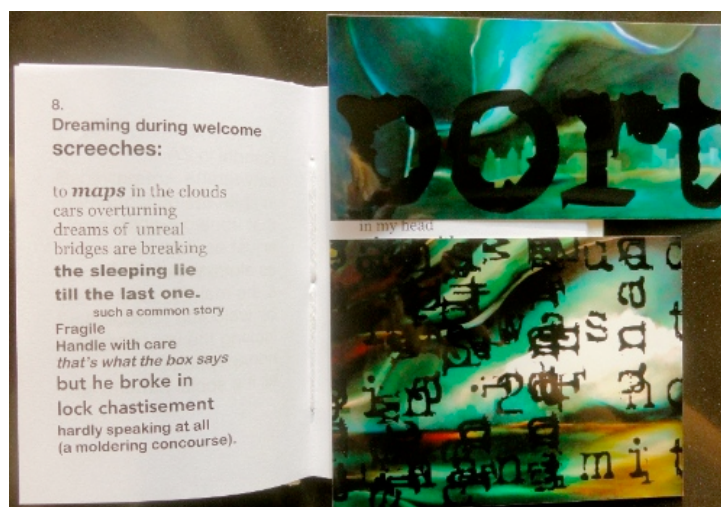
**An ending  
*the continual silence of the dead...*  
my thoughts?  
a cult hero to the common man -  
for the briefest moment  
he was Cinderella.**

*For the full version of the poem see:*

<http://collaborativecanto.blogspot.com>

[http://issuu.com/cheryl.penn/docs/prose\\_poetry\\_in\\_collaboration\\_by\\_](http://issuu.com/cheryl.penn/docs/prose_poetry_in_collaboration_by_)

=



### **Port of Empathy (Part 1)**

Wolfgang Günther and Cheryl Penn, 2015. (Book/Chapbook 471)

## **Port of Empathy**

Wolfgang Günther (Germany)/David Stone (USA)/Cheryl Penn (South Africa)

Handmade edition of 1 book and 9 chapbooks, 3-hole pamphlet stitch, painted covers. The suggestion for a three-way collaboration came from Wolfgang while I was in Australia in very early June. My first port of call was David Stone (USA). He very kindly agreed and there follows our Tri-Way. *For the full version of the poem see:*

<http://collaborativecanto.blogspot.com>

Wolfgang begun on 10<sup>th</sup> June 2015, David followed and I was third. And then we got a bit out of order, but it was of no important consequence. The following are the prefaces to the book:

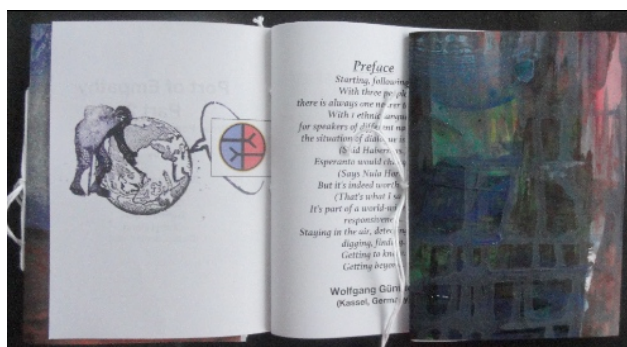
*Preface*  
*Starting, following.*  
*With three people*  
*there is always one nearer to a middle.*  
*With 1 ethnic language*  
*for speakers of different native voices*  
*the situation of dialogue is not ideal.*  
*(Said Habermas.)*  
*Esperanto would change that.*  
*(Says Nula Horo.)*  
*But it's indeed worth trying.*  
*(That's what I say.)*  
*It's part of a world-wide icarian responsiveness.*  
*Staying in the air, detecting, landing, digging, finding.*  
*Getting to know.*  
*Getting beyond.*  
**Wolfgang Günther (Germany)**

has the feeling of an odd though poetic panel discussion. It works because there is some similar vein in which the 3 of us use language and it becomes interesting because it allows our differences to be accentuated.

**David Stone (USA)**

Somehow it didn't matter the order in which we wrote, nor that the theme was disjointed, just that we wrote together, pulled far away words close and wrapped ourselves for a moment in language that superseded daily handling.

**Cheryl Penn (South Africa)**



## **Port of Empathy (Part 2)**

Wolfgang Günther, David Stone, Cheryl Penn. 2015. (Book/chapbook 484/485)

## **SAY WHAT?? (2)**

John Bennett (USA)/ Cheryl Penn (South Africa)

Edition of 1 book and 5 chapbooks.

Images - Collaboration between On-Word John and Cheryl.

Collaboration took place over an extended time, but mostly the first half of 2015. The books were bound at July end 2015. I regret that these books are made in such small editions - I am loathe to part with even ONE! This was another word collaboration where the lines were dissected and spliced wherever the libretto winds took us.

yr glow  
ben  
eath the bed  
yr  
box of **Special Books**  
your silent wind your  
bread frays  
peeling air  
My dear,  
Is any life spare?

*For the full version of the poem see:*

<http://collaborativecanto.blogspot.com>

[http://issuu.com/cheryl.penn/docs/prose\\_poetry\\_in\\_collaboration\\_by\\_](http://issuu.com/cheryl.penn/docs/prose_poetry_in_collaboration_by_)



## **SAY WHAT?? (2)**

John M Bennett and Cheryl Penn. 2015. (Book 474)



## **Balmer, Jac (UK)**

### **3.0 # 15 (Formby Beach 2012)**

Accordion Book, Variable Edition, No. 5 of 13. Colograph print oil based ink on Hahnemühle paper, Linen bookcloth cover. A note with Jac's beautiful book reads "on Formby beach the erosion of the sand has revealed footprints that date back to the late Neolithic era. Whilst on a walk with friends we were lucky enough to meet a group of archaeologists standing round a black patch on the sand which had clear small footprints sunk into it. We were looking at the marks left by a child running across the mud 7000 years ago".

buffeting wind

over polished

steel water,

dazzling sun

from a phthalo

blue sky. Lace-edged

tide revealing ancient

laughter.



### **3.0 # 15 (Formby Beach 2012)**

Jac Balmer. 2015. (Book 469)

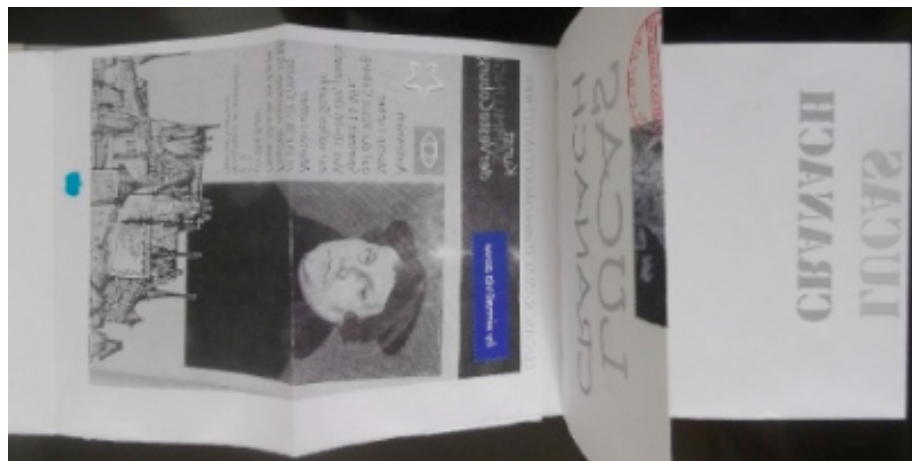
## **Baracchi, Tiziana (Italy)**

### **An Encyclopedia of Everything**

Unique accordion book. I think this accordion book is based on a visit to an exhibition on the art of Lucas Cranach and Martin Luther. Cranach the Elder was a German Renaissance painter, who embraced with enthusiasm the Protestant Reformation. He became firm friends with Martin Luther. He is well known for his naïve mythological scenes, which generally hold a female figure, naked except for a transparent drape. Later, his figures became more Gothic and overt. Tiziana has managed to bring him into a context of flux by associating him with her publication *1952 Fluxus City ARTLANDIA* (Redfox Press). She has created her particular brand of artiststamp with his image.

Note from Tiziana:

“The **Veste Coburg**, or Coburg fortress, is one of Germany's largest castles and it is the place where I took pics. I made artiststamps after my artist book to you, about Luther and Cranach. Luther lived there and Cranach probably too and made numerous portraits of Luther, and provided woodcut illustrations for Luther's German translation of the Bible”.



**An Encyclopedia of Everything**  
Tiziana Baracchi. (2015). (Book 453)

## **Dales, Steve (UK)**

### **3.0 # 15 (Journeys to LOVE)**

No. 1 of an edition of 10 thank you Steve), "computer and press printed book currently in an edition of 8".

We all know what a journey is - *a traveling from one place to another, usually taking a rather long time, or it could even be a passage of progress from one stage to another*. I guess the question is more - do we *live* our individual journeys? It appears to me that Steve does.

This book contains two back-to-back very personal, but universal narratives detailing Steve's unique experiences of journeys to love - one to Africa (2009) and one to Japan (2010).

"Sadly, it's been several years since I last travelled. I miss it. But when I think about the significant journeys I have made; different cultures and long distances, I think about their significance to events in my life not travelling. Not materially significant. I didn't lose a limb or earn a million and Jill didn't run away with my best friend (or anyone in fact), thankfully. The significance of these particular travels is that they all involved or culminated in acts of love". This book is a hugely interesting read from a self-appointed "Japanophile" - thanks for sharing Steve - I hope the missing two of ten get made so that these stories are shared.



### **3.0 # 15 (Journeys to LOVE)**

Steve Dales. 2015. (Book 463)



## **Grohmann, Uli (Germany)**

### **A BRIEF OPERATING MANUAL FOR ILLITERATES TO GET USED TO BOOKS**

Based on a painting by Carl Spitzweg, *The Bookworm*, Uli's book is a no-opener. What I mean by that is, like the scholar attempting to understand Metaphysics, knowledge can become locked within the pages of a book, and it's not always the best place to seek wisdom - (applied/learned knowledge). As the painting is slightly humorous, so is Uli's book - jolly frustrating to say the least - he has sown the pages together at the spine.

In place of an afterword, Uli quotes Mark Twain:

"A big leather-bound volume makes an ideal razorstrap. A thin book is useful to stick under a table with a broken caster to steady it. A large, flat atlas can be used to cover a window with a broken pane. And a thick, old-fashioned heavy book with a clasp is the finest thing in the world to throw at a noisy cat."

This gives us a clue to Uli's tongue in cheek humour, but how sad that there is a certain pathos to the message of this book.



### **A BRIEF OERATING MANUAL FOR ILLITERATES TO GET USED TO BOOKS**

Uli Grohmann. 2015. (Book 498)

## **Jimenez, Miguel (Spain)**

### **random portraits of new generations of mailartists**

A book from afar - very good to see a vade mecum from Miguel in the mail. Miguel is a visual poet and artist who has been active in the Mail Art network since 1999. I took this note off his site <http://www.eltallerdezenon.com> as I think it encapsulates much of what I know about him. It is written as a precursor to his very large collection and documentation of visual poetry collected from around the world:

“Project of exchange and classification initiated in 2007.

*The mailbox feeds on what arrives through this channel. El Taller de Zenón tries to classify it, but this does not always coincide with the author's vision. The border between the different artistic areas is becoming more blurred by the minute and theoreticians do not agree on the boundaries of each field. After years of research and study to get to know the differences, we have decided, that only the author is authorized to decide where to place their work”.*

I know that Miguel communicates through the medium of Mail Art because of his love of art, the art exchange of opinions, and the surprise and happiness generated by its receipt. Ray Johnson called it “a present”, and this is how I feel with receiving this book. So many places and faces we will never visit, so many roads and directions not explored, BUT with the exchange of words, images and visual poetry, I can get to know him a little better. Isn't that ultimately the point of art?



### **random portraits of new generations of mailartists**

Miguel Jimenez. 2015. (Book 454)

### **Recuerdo de Venecia**

(Translated - Remembering Venice). Unique unbound book, *ediciones El Taller de Zenon*. Venice is one of those cities, which imprints itself in memories that refuse to be forgotten. Venice triggers old history lessons in Marco Polo, the glass works on Murano and three visits to the Doge's palace. Speaking of Murano glass, Miguel uses photographs of aquamarine (compounds of copper and cobalt) and red (gold solution as colouring agent) jars to reference his remembering, as well as a smattering of his unique visual poetry.



**Recuerdo de Venecia**  
Miguel Jiminez. 2015. (Book 493)

**3.0 # 15 (Macbeth)**  
Catherine Mc Cue Boes. 2015. (Book 459)



### **3.0 # 15 (The Weird Sisters)**

Colophon: # 15, 2015 Artists Book collaboration 'Writing'. The Weird Sisters from the Hanging of Macbeth series. Text and images by Catherine Mc Cue Boes, Australia. Original drawings from sketch book. Cover monoprint. Etchings may differ in each book.

Text from the book - "Shakespeare, aware of the growing interest in witch hunts found it dramatically convenient to present on stage the weird sisters as sinister evil old hags, for it was a time "when almost everybody supposed that witches were channels through which the malignity of evil spirits visited upon human beings". The audience would not have been responsive to the classical version of goddesses or nymphs".

"*Macbeth* is Shakespeare's shortest tragedy, and tells the story of a brave Scottish general named Macbeth who receives a prophecy from a trio of witches that one day he will become King of Scotland. Consumed by ambition and spurred to action by his wife, Macbeth murders King Duncan and takes the throne for himself. He is then wracked with guilt and paranoia, and he soon becomes a tyrannical ruler as he is forced to commit more and more murders to protect himself from enmity and suspicion. The bloodbath and consequent civil war swiftly take Macbeth and Lady Macbeth into the realms of arrogance, madness, and death".

### **Macbeth: A Critical Reader (Arden Early Modern Drama Guides)**

John Drakakis, Dale Townshend (editors), A&C Black. 2013.



### **3.0 # 15 (The Weird Sisters)**

Catherine Mc Cue Boes. 2015. (Book 460)

## **Nartuhi, Kathleen (USA)**

### **3.0 # 15 (Hunting Ants)**

No. 3 of an edition of 15, poem, drypoint etchings, accordion book.

Ok, so we all suffer ants, but hopefully in the full understanding that they are a nature pivot - except we wished they pivoted somewhere else than our houses - BUT imagine if there weren't any?!

"Scientists guess there are a total of 22 000 species of ants. They have colonized almost everywhere, except in Antarctica and on a few remote or inhospitable islands. Their total biomass is approximately equal to the total biomass of the entire human race, and they probably outnumber us one million to one. We don't stand a chance", writes Kathleen.

Kathleen poetically muses about the clean state of her kitchen, everything washed and mopped, walls sprayed with lemon juice, corners treated with an assortment of spices, and STILL the scouts, sent by their queen erupt from the dust. Accompanying note: Greetings from a 'resident minimalist who thinks mainly in visual images". ANTArctica?? How playfully ironic.



### **3.0 # 15 (Hunting Ants)**

Kathleen Nartuhi. 2015. (Book 466)

## **Penn, Cheryl (South Africa)**

### **3.0 # 16 (Bhubezi Script)**

Edition of 10 accordion books, thinners prints, painting, written and printed text.

It is a well-known fact that the Bhubezi Script has been held under lock and key for centuries. It is best that way as the knowledge of Between holds too much power for those who would use it incorrectly. Every now and again a note pops up, left discarded, but somehow it makes its way to the Sof Omar caves where a little guy you would not even take notice of, carefully files them to ensure information of ANY form does not fall into the wrong hands. It's almost impossible for something to exist without EVER being detected, so occasionally, those curious enough find SOMETHING of the script.



### **3.0 # 16 (Bhubezi Script)**

Cheryl Penn. 2015. (Book 492)

## **Asemic Writing**

First edition of two handmade books followed by a second edition of 2 books. Spine from *The Authentic Massacre of the Innocent Image Series*, painting # 89 - *I wrote a letter to my love and on the way I dropped it.*

Included text is the first part of an article to be published on asemic writing on issuu. When looking up the term 'asemic writing', there are very few variations in definition. It is generally perceived to be wordless writing, with open, or no semantic content. Since making art from asemic writing, I have always referred to it as writing in the shadowlands, that is, a writing form existing between words and language structures. It LOOKS like writing, but it is not writing - if one defines writing as script intended to communicate. Through school we are all taught to write a uniform way, but strangely, this drawing form has a life of its own. It's not long before each student has his or her own interpretation of the alphabet. Open debate also questions whether or not asemic writing is not just a branch of visual poetry.



### **Asemic Writing**

Cheryl Penn. 2015. (Book 465)



### **Creatures Between**

I remember when growing up, newspaper clippings my grandmother kept of strange skeletons, weird animals and other assorted previously undocumented oddities. This book was a treasure to her, lending veracity to her view that there was a world existing parallel with ours. BUT, its interconnected with ours, she used to tell me, that's why these creatures sometimes appear - they've come from there, squeezed out by pressure between the two dimensions. She was convinced that storms did this. I had always thought the cuttings were a hang-over from the Victorian Curiosity Cabinets.

As it turns out, she wasn't so wrong. The parallel place just didn't have a name then. But now we know, it's called Between.

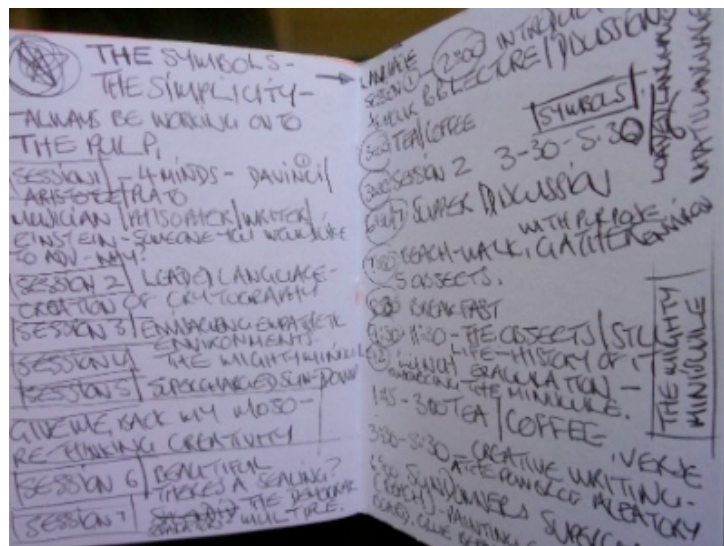


### **Creatures Between**

Cheryl Penn. 2015. (Book 495)

I'm sometimes finding it hard to BREATHE with the amount of stuff I have on my plate. Willing horse syndrome? I had decided to try take it easier in 2015. I ended this book (it's unfinished) as I thought the New Year deserved a new book. It's not a TRUE reflection of what's going on (I have lists scattered EVERYWHERE).

Are these things definitive of ME? I think on one level certainly - they are what I will be attempting to get through in a day. EVERYTHING is so not interconnected; from maintaining a spiritual life, playing the piano, to gathering tax information, cooking, shopping lists, household chores, academic and teaching duties, art making, commissions, visits, writing - sometimes I think ONE full time job would be a breeze - but then again... maybe not - they demand their pound of flesh. AND, most importantly, I am grateful to live a life of purpose. O - on the blank pages I played boggle - ever played that? It's a great game I take in my bag and play while I wait for STUFF, in queues, in the car, wherever.



**Do My To-Do Lists Define Me?**  
Cheryl Penn. 2014/5. (Book 457)

### **Exploring the Gutter.**

The gutter of a book is that no-mans land in the inside blank margin where the pages are bound. There are actually two gutters, so when one is looking at a page spread there is a doubling of space. In general page arrangement, it is blank for obvious reasons - one battles to access the information and would split a perfect bound book if forcibly attempting to. Straddling the border between texts the gutter is often a quiet place, blank and serene, indifferent to the clutter on either side of it. Of COURSE other book artists have entered this no-fly zone before - think of *Un Coup de Dés jamais n'abolira le Hasard* (1897) by Stéphane Mallarmé. I must say, I do enjoy the page silence.



### **Exploring the Gutter**

Cheryl Penn. 2015. (Book 451).

### **Family Ghosts**

Edition of 2 handmade visual poetry books, one sent to Miguel Jimenez (Spain). These pages have been hanging around for a long time - they've become presences of various projects and a book that never happened as intended. But now they're something else - an experiment involving fading words, shadows and near happenings. The initial text is from Empress Zhangsun's words regarding her death and burial.

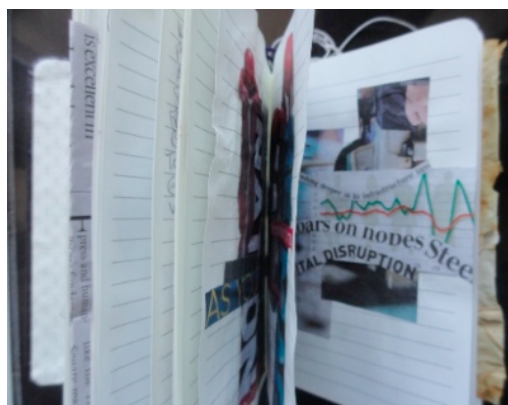


### **Family Ghosts**

Cheryl Penn. 2015. (Book 461).

### **Here and There and Back AGAIN**

Book filled with bric-a-brac/writing/slips, visual poetry made during my recent trip to Australia to see my parents. A lot of time was spent indoors caring, cleaning and cooking - GOOD time. I am always amazed at how every year I go back, it's like I never left, that not even 5 minutes has past, never mind a whole year. BUT getting there and back is HORRIBLE! 32 - 36 hours door to door. One good thing ☺ - I retained my title as Scrabble Queen - even when it was two against one!



### **Here and There And Here AGAIN**

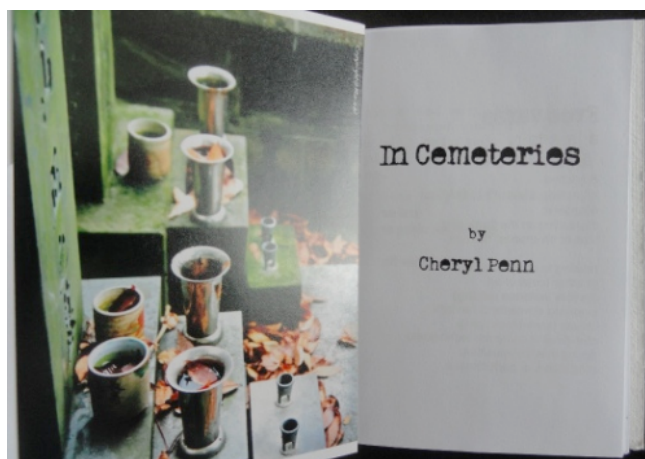
Cheryl Penn. 2015. (Book 466)

### **In Cemeteries**

Poetry is a curious thing. Mind you, I suppose many word strings are. Their appeal (like art) is very subjective and they have substance (or not) dependent on the reader's mood and predilections. *In Cemeteries* was such a piece - such varying responses were received. One thing I am certain of - continue *your* creative path despite the ambivalence of the audience. Creativity is first and foremost a panacea to self. The images were courtesy of Marie Wintzer. See:

<http://the-otolith.blogspot.com.au/2015/05/cheryl-penn.html>

<http://collaborativecanto.blogspot.com>



### **In Cemeteries**

Cheryl Penn. 2015. (Book 479)



### **Just for Guido**

Set of 5 Chapbooks, fold pages with insertions. Covers; images digitally reproduced from paintings received from Guido. 3 books sent to David Stone (USA), 2 for An Encyclopedia of Everything - The Expanded Version.

All Images - Guido Vermeulen (Belgium)

Selected Poetry for Guido by David Stone.

2 poems for Guido by Cheryl Penn.

Books compiled by Cheryl Penn (South Africa).

There is sometimes so much to say, yet no words that make sense to lie comfortably within the confines of a page.

**a wish from a window**

**far from home**

**Guido -**

*did you go back?*

**the secrets of saved lives**

*undone*

**spilled in ink**

*the answer is rooted in a sequence of events.*

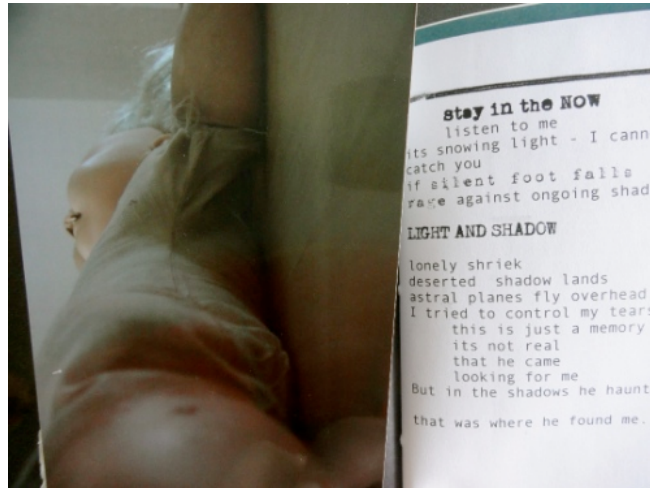


**Just for Guido**

Cheryl Penn. 2015 (Book 470)

### **Light and Shadow**

It just goes to show that working on books is a pursuit unbounded by time. I had made this book as part of the UN's 2015 International Year of Light. The theme was *Light and Shadow - you name it* organized by Nula Horo (Kassel, Germany). The book includes a favorite piece of text of mine and photographs of negative images. All light then falls into shadow.



**Light and Shadow**  
Cheryl Penn. 2015. (Book 475)

### **Mail Art (Starting Backwards) Vol 1.**

I have been tidying up lately, trying to divest myself of CLUTTER. I have no idea how one gathers so much STUFF, just that it's some sort of rule that the minute you get rid of it you'll need it. Somewhere at the beginning of An Encyclopedia of Everything I began documenting all the paintings I have made for Mail Art. I endeavored to keep a piece of each painting which falls under the general title *The Authentic Massacre of the Innocent Image* - a series that began after altering Mona Lisa. This book contains paintings **#s 92 - 98**. It also includes a piece of an original *Wheatfield's with Crows* - the painting van Gogh sent to his brother in South African on the occasion of his marriage.



**Mail Art (Starting Backwards) Vol 1.**  
Cheryl Penn. 2015. (Book 494)

### **Mail Art (Starting Backwards) Vol 2.**

One thing I have discovered is that there are actually far more paintings Cut-Up than those I have documented. There is no pieces left of some, as they were used as accordion book spines for various projects. A large part of the paintings from **#s 85 - # 91** concern my preoccupation with asemic writing. **# 85** was part of an ongoing series *I wrote a letter to my love and on the way I dropped it*. The text explores the nuances (or not) of written language. The text reads:

**Blue-Black Semantic had been stationery for over 2 days,  
silently evaluating the person of Probability Theory. As a  
random subset of Planes in the Boolean Fields, it was  
difficult to set activity parameters for further moves  
forwards —or backwards for that matter—. The Continuum  
of Percolation was serving no one any good, least of all the  
Curious B.**

**That's the difficulty with theoretical bounds of  
information capacity - the Grammar Rules were unruly and  
generally extremely excitable — something to do with  
compound possession? —. Further problems were  
alternative subjects and verb agreement - no wonder the  
Curious B. had wandered off with a tattered and  
battered map indicating overlapping sets of realizations.**



**Mail Art (Starting Backwards) Vol 2.**

Cheryl Penn. 2015. (Book 496)

### **Taking Heed According to Thy Word**

Book 500 of An Encyclopedia of Everything.

I don't know about you, but I find it difficult to concentrate. Life presses in and its demands are most times overwhelming. The important things suffer mostly, and in the maelstrom we take too much for granted, expecting that what we have is a right, not a privilege. The quiet time afforded at the Ecclesia is a blessing I try not to take for granted, and the talks, seminars and lectures are an oasis, which can also be neglected/taken for granted. I write copious notes during this time and the Taking Heed According to Thy Word series is by far the biggest in An Encyclopedia of Everything. I think it's about 15 books now.

This book covers the period of the Judges, where the lesson of sound leadership can be terribly neglected, the danger of using careless words through the examples of Laban and Balaam the Syrians, the building of the image empire of Daniel 2 in the latter days, and a really excellent lecture given by Dr David Fraser on *Science and the Bible* - a paraphrase could be - *Is God Relevant?* Some interesting propositions came from this discourse. For example; does God only begin where science ends/can God and science co-exist/are science and God diametrically opposed ideologies? David contrasted scientists such as Prof Peter Higgs (Nobel prize winner 2013 - atheist) and Prof William Phillips (Nobel prize winner 1997). Both these men are unified on science, but are separated by their worldview.

He went on to discuss Sir Isaac Newton and Prof Stephen Hawking who both held the same Chair, though 300 years apart and how their world views are completely different. Many examples of the fine minds of this world were compared and an overriding point for me became - mankind through science can work out all the How's of creation, but the Why's elude him if he is looking in the wrong direction.

This book also has notes on the different names and titles of God and their meanings, as well as a very interesting examination of the theory of evolution. It concludes with the start of notes on the Immanuel Prophecies and the birth of Mahershalahashbaz.



### **Taking Heed According to Thy Word**

Cheryl Penn. 2015. (Book 496)



## **The City**

Colophon: Handmade edition of 4 unique books, 3 books for swopping.  
Painted during a week in September on cartridge paper with available  
paint, a credit card and many interruptions! The Poetry - that arose as  
and when, like most words do.

## **The City**

(Is it real or is it REAL?)  
(And how much time passed?)

Come home,  
backstreets wait  
where effervescence trembles  
Drilled into bricks  
while building.  
I tried to move on,  
get rid of you,  
(it was another time)  
**this time** HAS to be different  
away from bomb shelters  
pathetic and afraid  
the last thing I remember  
an alternate reality  
carrying a child  
and now we've hatched?

She died during download  
the **brink** of **self**  
**destruction**  
mood regulators  
essential for communal functioning  
I'll assess the people  
while listening to fake  
apologies  
He said  
he risked everything  
to set you free  
*but his irony*  
*was no answer.*

**built** metropolitan **traps**

overwhelmed people  
everyone offering  
support groups

**SUPPORT GROUPS?**

her eyes were determined  
his full of tears  
he was so tired  
so sick and tired  
but life wouldn't pull the trigger.

the life we had  
I saw the city world  
I WONT go back again  
Stupid tricks  
tired on wary legs  
slit-can dinner parties  
hooting taxis  
underground violence  
meet you back at the car  
her hair was shiny  
in the evening sun,  
caught in a shadow  
of skyscrapers.



**The City**

Cheryl Penn. 2015. (Book 491)

## **The Note is Not Dead**

During the making of the first installment of An Encyclopedia of Everything, I made 4 books in this series. As I wrote regarding the first series;

“Mail Art has afforded me a wealth of notes, handwritten in the main, and each giving details of a mailing, or a process, or just a thank you. They tell me the circumstances people find themselves in, the exhibitions they have entered, or how they spent some time in summer. I know if my work received gave pleasure, and most of all, they remind me that the spirit of written generosity is still alive and well. They are the best part of receiving an envelope”.

Unfortunately I can't return the favor due to calamitous handwriting, but I do try, as well as I may to substitute with typewritten notes.

This is a continuation of that series. It contains notes from USA, UK, Norway, Finland, Japan, South Africa, Australia, Brazil, Netherlands and Germany and Switzerland.



**The Note is Not Dead**  
Cheryl Penn. 2015. (Book 452)

### **The Portal Papers.**

With 127 done and dusted (much to his relief The Traveller was far better at this than he expected), test 2 was unfortunately NOT an experiment. Time was running out and they needed a piece of The Uncertain Brown Portal in order to move Hatshepsut's Obelisk.

123 could not be classified as a DOOR really, more like an arch, but this did not deter The Traveller. She still did not realize this was NOT Dream Time. Or maybe she did and didn't mind. Playing a sitar in a band going no-where was not the life she had planned.

The Red Giraffe was not hugely pleased with his human form - he felt LONG. And, from the strange looks he was receiving, this current disguise was a trifle too fast walker. BUT he needed to check out the arch opposite the bus station as indicated on the Phaistos Disk (#59/60) (yip - can you believe it, the disk actually has this on the back). The Traveller had suggested that he try a Gerald Format, but it felt uncomfortable and itchy.

The sudden shift to 56 even caught the Red Giraffe by surprise. It was obviously an inter-dimensional backlash from a derecho. People don't realize that such happenings (widespread, long-lived wind storms) are actually the result of the Moorish Darwish attempting to assail Between. While his minions hunt for the keys with equal fervor, he attempts to twist the immaterial nature of Between. The Traveller double blinked at 56 but further than that she was calm. 56 was indeed a shocker - a dungeon door on the Roman Forum (known in some circles as Mars Hill). This was a kink in the tale for sure. The Traveller, without hesitation stepped out into the milling crowd, seemingly certain of her destination. Erich's map had undoubtedly come in handy and he was very grateful, because, from here-on-out this territory was beyond his ken. The point of course was to backtrack to the region of the Sof Omar Caves, where the story first began. NOTHING would make sense until they backtracked there.



**The Portal Papers.** Cheryl Penn. 2015. (Book 483)

## **Then/Now**

Edition of 1 book and 11 Chapbooks.

In some ways its peaceful in no-mans-land; words and brushstrokes have equal value here. Words I find though can't be painted with such broad strokes as paint. They struggle more to get attention, to be The Phrase, The Line that ends their relentless search for expression. Each wants to be the coup de grâce or misericord, which ends the active adversary between librettos.

*Then/Now* is another in the series of aleatory poetry I have been want to traverse. Available for download on

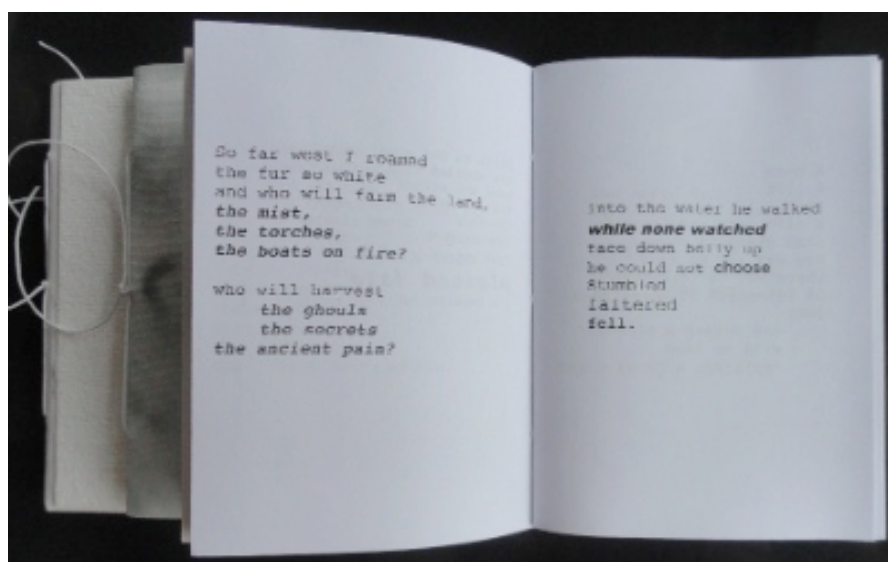
[http://issuu.com/cheryl.penn/docs/then\\_-\\_now.\\_aleatory\\_poetry.\\_cheryl](http://issuu.com/cheryl.penn/docs/then_-_now._aleatory_poetry._cheryl)

After all:

So far west I roamed  
the fur so white  
and who will farm the land,  
**the mist,**  
**the torches,**  
**the boats on fire?**

Available for download on

[http://issuu.com/cheryl.penn/docs/then\\_-\\_now.\\_aleatory\\_poetry.\\_cheryl](http://issuu.com/cheryl.penn/docs/then_-_now._aleatory_poetry._cheryl)



## **Then/Now**

Cheryl Penn. 2015 (Book and Chapbook 481)

## **Untitled but something to do with time and colour**

Edition of 1 book and 9 chapbooks, aleatory poetry with photographs from the *Bones of Contention* and *Clay Dreams* (general title *The Spineless Series*), July middle 2015.

the moments -  
they're all around us now  
incorporeal pale  
*residual* hours  
the **core** of a minute  
functioning at full capacity  
while gun **shots** blow doors  
and the Sent Ones  
*attempt*  
to flee.

29 hours door to door  
and 10 before that  
the mind is unsettled,  
tearful  
**blue-grey.**



**Untitled but Something to do with time and colour.**

Cheryl Penn. 2015 (Book and Chapbook 480)



## **Utopian Writing System**

The Utopian language belongs to the realms of *Utopia* - the fictional land of Thomas More. This constructed language was apparently written by Peter Giles, but of course, its close resemblance of the cursive of the scribe Lyrehc provides the interested viewer with access to the subtle meaning of four verbs in the Utopian Poem - and they are the point after all.

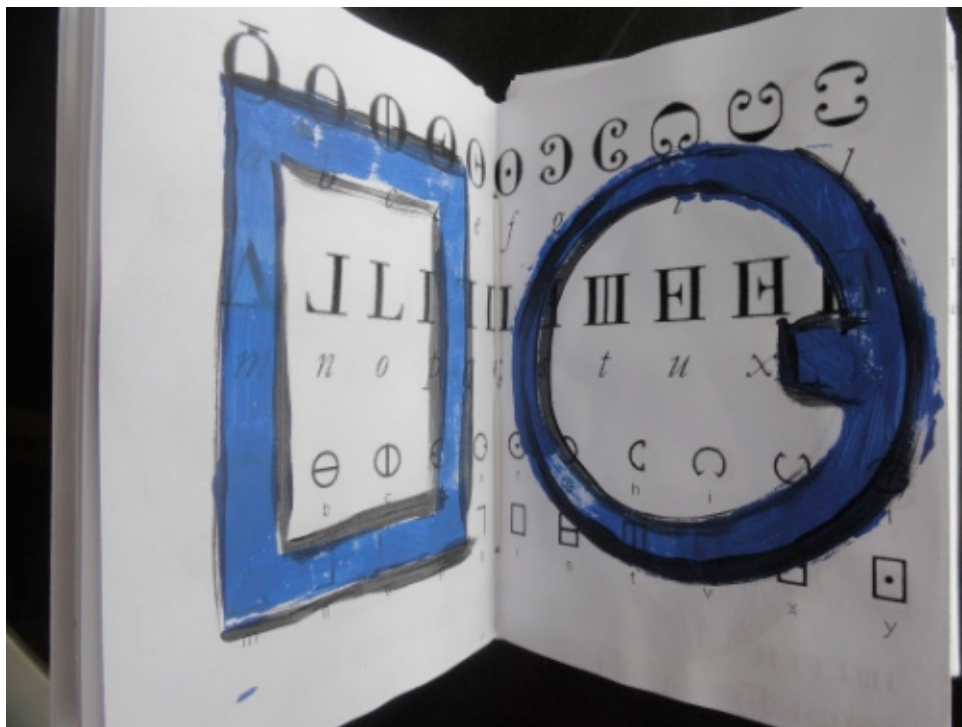
Utopian has its own 22-letter alphabet, with its glyphs loosely based on the circle, triangle and square. Everything else you read about the lack of a Z and a few other oddities like no q,k,x, and f - ignore.

A few corrections

*agrama* - generally rendered *city*- should correctly be rendered populated spaces (meaning ambiguous as to whether that is Between or real time as the context gives the meaning)

*chamaan* - generally rendered *island* - should correctly be rendered alone or *isolated* - as the term should correctly refer to Between - that is, the space into which none can enter.

*soma* - generally rendered *without* should correctly be rendered *inaccessible* - as Between is, without its gate keys.



**Utopian Writing system**  
Cheryl Penn. 2015 (Book 477)

## **Visual Poetry and Other Animals**

One might appropriate from any source, and play to compositional content, but I wonder if, in doing so, one is not contributing to a systematic destruction of lucid language structures and impoverishing dialectal stimulus? The new forms are image-text combinations which shape some sort of hybrid Ranger - a form which wanders the textual shadowlands finding somewhere to fit, no place to call home in a world beset with incoherent babble. Alteration and arrangement/re-arrangement of images and letters creates visual poetry.

There may be inherent references to certain historical movements/era's or a simple modification of familiar elements which, through fragmentation find themselves in an alien scape, disrupted and referencing varying states of strange perceptions and self referential skepticism. Or perhaps it's global cynicism, a distrust of structures that have gone before, a will and a way to address the sheer arbitrariness of our personal theatrical positions of quasi-intellectualism. I don't know, but that last part sounded altogether familiar. This book contains pockets with visual poetry by John Bennett, Matthew Stolte, Pete Spence, Andrew Topel (USA) (collaboration), Vittore Baroni, Serge Luigetti (Italy) and Samuel Montalvetti (Argentina).

Don't get me wrong - I enjoy this medium, but I'm still wondering exactly what it is.



**Visual Poetry and Other Animals**

Cheryl Penn. 2015 (Book 486)



## **Where I'm At**

This series of books came about as a result of trying to create some kind of autobiography without using traditional methodology - this is an artists book after all. This is about the 7<sup>th</sup> in this series, but the first for *The Expanded Version of An Encyclopedia of Everything*.

Covers and book spines are created while lecturing/doing commission work/answering the telephone - doing LIFE. I cover my worktables with large sheets of brown paper/paper pulp and anything I need to note/thoughts/ideas is written onto these sheets, brushes are cleaned, stencils are wiped - i.e. the residue of my creative life is embedded on these large sheets. So it's autobiographical information, just not of a traditional sort. 2014 was a TOUGH year - all round, for many, many people. Truth be told, I don't see it getting better - not that's its BAD - just hard. So, during the time this sheet was created I made a series of 150, 3 page booklets for BAU, an invited international assembly magazine. The invite came from Vitorre Baroni (Viareggio, Italy). The subject was LEO EX MACHINA - new Leonardesque machines inspired by the myth of Leonardo. Of course that just fed right into the Bhubezi mythology, so I made two books related to that at the same time.

I had my 3.0 # 14 (*Holes*) collaboration to deal with too, an idea I was battling with, but these works triggered the idea of holes in the life of Leonardo Da Vinci. Those holes of course were the work of The Women Who Hold Up the World, one of which was Mona Lisa, actually Leonardo's mother Caterina. I also assembled the 12<sup>th</sup> edition of Mail Art Makes the World a Town, put up and took down *An Encyclopedia of Everything and Other Matters*, which made its public debut at the KZNSA gallery, made a book in memory of Guido Vermeulen, a close artist correspondent who died in Belgium, travelled extensively for work, wrote for David Stone's (USA) Black Bird Publications, made the poetry book - *The City* (A collaboration with Marie Wintzer - Japan) and on and on I seemed to go. I have promised myself I'm taking it easier next year - trying to decide what/who is IMPORTANT. We forget how important the REAL things are, while being swept in the maelstrom of life's vicissitudes.



## **Where I'm At**

Cheryl Penn. 2015 (Book 472)

## **POGARSKY, Mikhail (Russia)**

### **The Basic Concept for An Encyclopedia of Everything**

Unique book.

Colophon; aged paper, collage, pencil, printer, burning, stamp. 148 x 105mm, 28 sheets. Single Copy. Krasnogorsk, Russia, 2015.

An encyclopedia is a type of reference book holding a comprehensive summary of information from all branches of knowledge or a specific branch of knowledge. In this instance I get the feeling of a personal worldview of knowledge - Mikhail's own. The title page has a faded image of a globe where one can just make out the words "artists book unites the whole world", and certainly the ideas of this volume allude to that. This singular volume uses a phrase on each page "...is the basis of all" which is preceded by the concept word. For example; "Art is the basis of all".

The following words, which allude to deeper ideas are employed: Art, Love, Peace, God, Nature, Faith, Science, True, Book, Artists Book, Music, Mind, Friendship, Water, Poetry, Bread, Fire, Space, Earth Creativity, Communication, Sea, Wind, Family and Life. Like the building blocks of life, the steps towards greater knowledge, the book visually creates an interesting staircase effect, where one is led upwards to the final phrase - "Life is the basis of all". Through Mikhail's book I am reminded again of Diderot writing;

"Indeed, the purpose of an encyclopedia is to collect knowledge disseminated around the globe; to set forth its general system to the men with whom we live, and transmit it to those who will come after us, so that the work of preceding centuries will not become useless to the centuries to come; and so that our offspring, becoming better instructed, will at the same time become more virtuous and happy, and that we should not die without having rendered a service to the human race in the future years to come".

Denis Diderot and Jean le Rond d'Alembert *Encyclopédie*. University of Michigan Library: Scholarly Publishing Office and DLXS.



**The Basic Concept for An Encyclopedia of Everything**  
Mikhail Pogarsky. 2015. (Book 458)

## **Rastello, Martine (France)**

### **3.0 # 15 (Les bijoux)**

No. 5 of an edition of 11. Accordion book, aquatint on chiffon paper.

Once again Martine has produced a beautiful edition of printed books. Her note included with the book reads “this book is not quite <in the subject>, I know. We were supposed to write but my own “writing “is in French and hardly anyone would have understood. So I decided to work with/from a famous French poet. The booklet is inside the original poem but I added a translation in the envelope at the back. As you can see it is a vertical book, a hanging book and the little loop is meant for that of course”. *Les bijoux* (*The Jewelry*) is a poem written by Charles Baudelaire, published for the first time in *The Flowers of Evil* (1857). Different versions appeared in 1861, 1866 and 1868. *The Jewelry* was removed from the 1861 version because of Baudelaire’s predilection for creating public outrage. Martine’s print speaks of:

*tawny and sleek,  
and undulant as the neck of a swan*



### **3.0 # 15 (Les bijoux)**

Martine Rastello. 2015. (Book 456)

## **Clouds**

I asked Martine to send me a few thoughts on her interesting book;  
“since I was a child at school I’ve always been fascinated by clouds and their mysterious latin names ... cumulus, cirrus, cumulonimbus, stratus, ... unfortunately I live in a very sunny part of France with blue sky and not very often clouds ! So when I travel, I often take photos of cloudy skies. I had a series of photos that I modified a bit on my computer in order to get some sort of ”pictural” effect . It’s rather an exception for me as I very rarely use photos in my work”.

For Martine’s book I like

*Rows and flows of angel hair*  
*And ice cream castles in the air*  
*And feather canyons everywhere,*  
*I've looked at clouds that way*  
by  
Joni Mitchell



## **Clouds**

Martine Rastello. 2015. (Book 476)

## **Southorn, Jo-Anne (Australia)**

### **Guardian Angel**

A beautifully printed lino cut and collograph accordion book on Lana paper, with seamless transitions between the different images which speak to the story board of Jo-Anne's poem:

Here come the planes  
With their black bombs falling  
Great engines roaring  
The Angel called  
He was appalled  
But has no human voice to make  
Out of your homes for heavens sake  
Mothers aghast with their babies flee  
The Cathedral may protect me  
The Grim Reaper has his day  
Until a Guardian Angel has his way.



### **Guardian Angel**

Jo-Anne Southorn. 2015. (Book 490)



### **The Moth**

Accordion bound book, “etching with a colour roll and a little hand colouring on Hahnemule paper”.

Shaded in my favorite tones of raw umber, black and a touch of red, this wonderful etching provides visual imagery as a backdrop to Jo-Anne’s poem *The Moth*:

Empowered by darkness  
I flutter  
Through the forest  
Dancing to the light  
In the window bright  
Glass hard and cold and heartless  
I could not reach the warmth within  
Nor hear the melody of the violin  
So I must wait another day  
Then the beat of my wings  
Again in darkness sings.

I wonder if it was Virginia Woolf’s window?



### **The Moth**

Jo-Anne Southorn. 2015. (Book 489)

## **Stone, David (USA)**

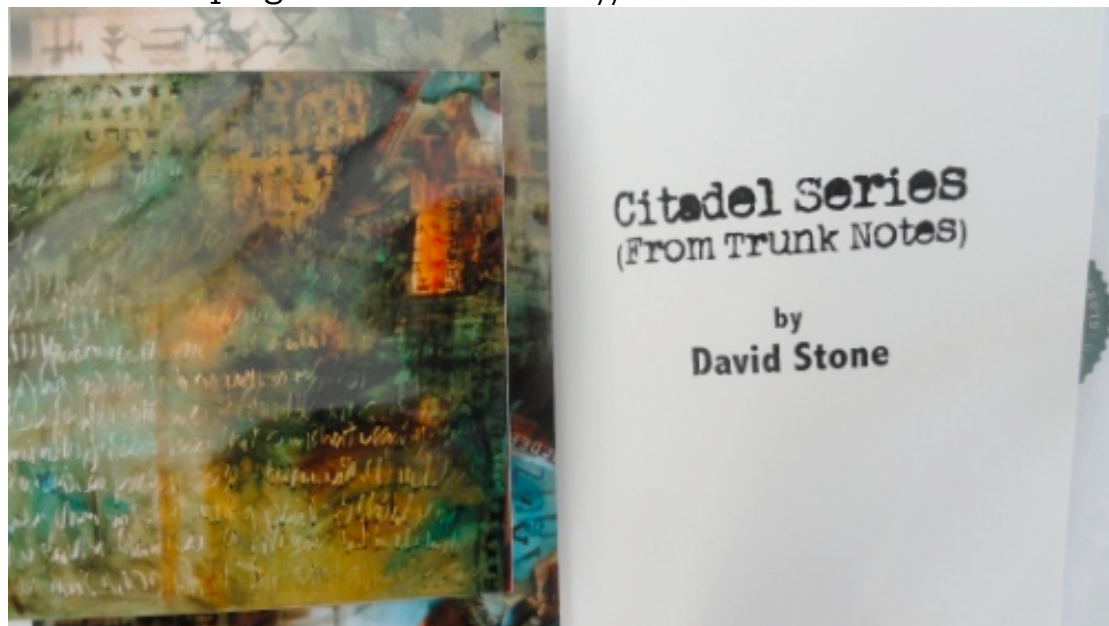
### **Citadel Series (from Trunk Notes)**

Unique book of poems sent by David Stone separately through the mail. They are folded into the envelopes in which they were received. The envelopes are bound to form pockets from which the poems must be removed, unfolded and read. This begins the complex sequence of meditative actions one must employ to understand and appreciate David's intuitive connections between words and ideas.

The Trunk Note series is an intricate sequence of poems of which The Perfect Fit is the first (to be bound as a separate book).

The Citadel series was inspired "*by the image of the tall, white office building in downtown Chicago where Marilyn worked as a secretary in an ad agency....*"

"*There is a cigarette burning on her desk," said Shoemaker, is from a real phone conversation ca. 1973*". Within these complex verses lies a developing theme of a Citadel-//Hobbes' Leviathan idea".



**Citadel Series (From Trunk Notes)**  
David Stone. 2015. (Book 468)

## **Sundermann, Erich (Austria)**

### **Vernissage**

Erich was born in 1952 “in Ruprechtshofen, Lower Austria. Since 1978 exhibitions in Vienna and Lower Austria. Lives and works in Vienna as an autodidact”. That’s all the facts you’ll find about Erich on the internet. (See <http://bildergeschichten.elektrische-ladung.info/index.html> ).

But, there are hundreds of people all over the world who have been touched by Erich through his picture stories. He writes wonderful notes, which accompany his photocopied books, although every now and again, one is fortunate enough to receive an original book of drawings.

Erich draws imaginary worlds, all drawn from a very fertile, creatively unique mind. All this drawing happens in the dwelling of a hermit. This small printed book is documentation of an exhibition Erich had in Vienna.



### **Vernissage**

Erich Sundermann. 2014. (Book 497)

## **TICTAC (Ptrizia) (Germany)**

### **3.0 # 15 (Balloon)**

No. 1 of an edition of 10 described as “run-away words fell into the net of this conceptual poetry., during a thunderstorm, caught on paper by the author in Early April 2015”.

I have word-collaborated with TICTAC before - see <http://an-encyclopedia-of-everything.blogspot.com.au/2014/10/its-just-not-wonderland-cheryl.html> and so have become familiar with her word-wrangles.

Conceptual poetry is described as an early twenty-first century literary movement, self-described by its practitioners as an act of “uncreative writing.” In conceptual poetry, appropriation is often used as a means to create new work, focused more on the initial concept rather than the final product of the poem” (<http://www.poets.org/poetsorg/text/brief-guide-conceptual-poetry> ). This in essence means that one does not read the words as a traditional poetic, rather one should concentrate on the IDEA of the words. *Balloon* is no different. Words plucked and pulled from the energy of a Bavarian storm fall as libretto confetti in TICTAC’s textual wake, to be captured as she says, on paper. Are they all on purpose? I don’t know - are words ever?

the windows have metal gratings.

-are you comfortable, Love?-)

The letters came into focus,  
as far as the eye could see.

300.

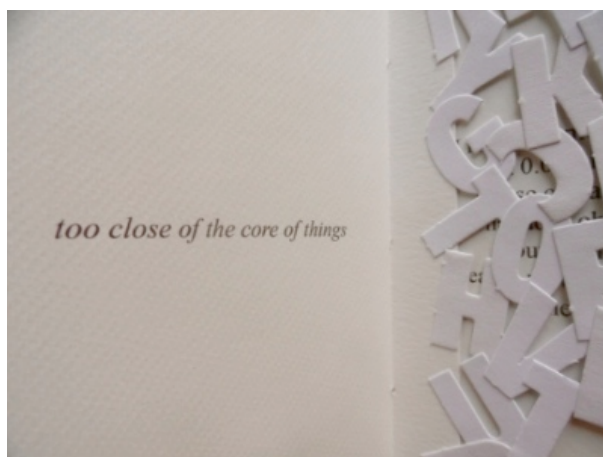
The air was constantly re-filled

with a battery of words

-a little army ready to shoot meanings-

*Bang!*

*Boom!*



### **3.0 # 15 (balloon)**

TICTAC. 2015. (Book 462)

### **3.0 # 15 (bleed from the war inside)**

No. 6 of an edition of 10, accordion book. As usual, TICTAC's book is a tiny sculptural masterpiece, where content spills from the book frame. The words speak to me on many levels -

*eroded visions*

*bleed from the war inside  
storms of endless red*

*a human landscape*

This is made more evocative by the layering of text through paper cut outs. It actually creates

*a reservoir of shadows  
blurred and merging  
into one another  
Idiosyncratic layers*

The overall tone? Complex -

*infinite mutability  
all knit up*



### **3.0 # 15 (bleed from the war inside)**

TICTAC. 2015. (Book 455)



## **Turnbull, Stephanie (UK)**

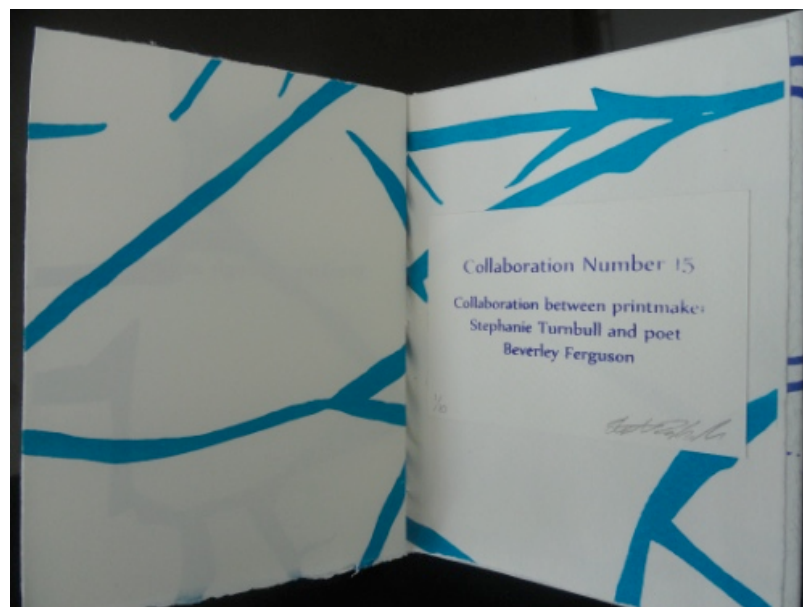
### **3.0 # 15 (Breaking Through)**

1 of an edition of 10 (thank you Stephanie), pamphlet-stitch book, collaboration between printmaker Stephanie Turnbull and poet Beverley Ferguson. As with *Dreams of Greece*, these two artists have collaborated to create another beautiful poetry book where one artist can feed into the visions of another. Collaborating is a mainstay in my own work, so I perfectly understand the symmetry, which can result when two complimentary voices unite.

*All I had been in my life  
ended when the black  
waters of winter turned to ice.  
Locked in and out....*

*The cold caused me to  
moan, sounds disappearing  
into storms so many that  
vibrations of hope were  
carried away.*

Words such as these on turquoise patterns resembling “*the earth frozen into a nightmare wide awake*”, reassure the reader that visual literacy can give us meaning hidden in matters greater than ourselves. We relinquish personal vision to larger forces which can enable us to view the trials of our own lives through the inner eyes of others who have had similar experiences. Another moving collaboration - I hope these two artists continue to find a way to work together.



### **3.0 # 15 (Breaking Through)**

Stephanie Turnbull and Beverley Ferguson. 2015. (Book 473)

### **3.0 # 15 (Dreams of Greece)**

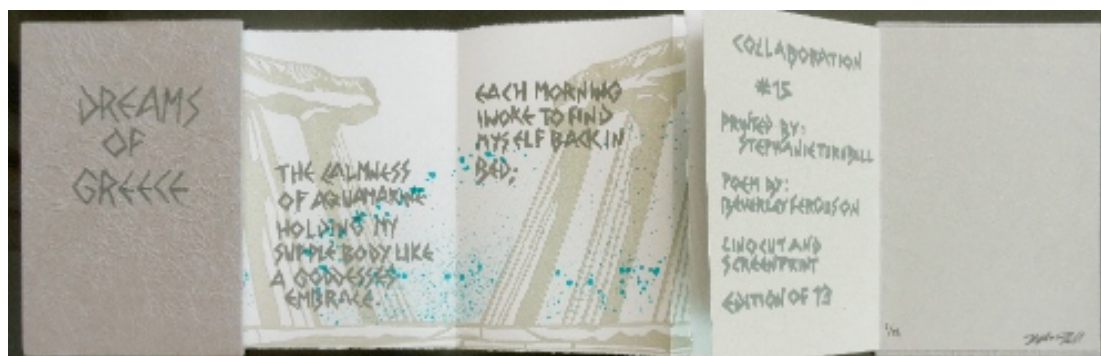
No. 1 of an edition of 13 (thank you Stephanie), accordion books lino cut, screen printed and assembled by Stephanie, poetry by Beverly Ferguson.

Can one combine work and art, expectation and dreams? I would definitely say so. Can the words one combines in poetic form become the foundation of visually creative ideas? Most certainly, and this is evidenced by a very successful collaboration between Stephanie and Beverley. In this instance, one artist is able to make visual another artists words, nudged in a direction dictated by a central idea. Such collaborations are stimulating as they can push each artist to exciting, different artistic routes, which may not have been evident before.

*Dreams OF Greece*, rather than dreams IN Greece implies that the poem is based on dreams rather than reality. Dreams are sequences of phantasmagorias, ideas and feelings, which state is further inferred by the line;

*"Each morning I woke to find myself back in bed".*

The struggle here, between *treatments* and *healing*, *joy* and *peace*, have been very quietly and successfully illustrated by Stephanie in wistful, discreet clarity. Towering Grecian columns are foreshortened to remain contained on the page while losing none of their looming, slightly tilted quality.



### **3.0 # 15 (Dreams of Greece)**

Stephanie Turnbull. 2015. (Book 464)

## **Viljoen, Petru (South Africa)**

### **3.0 # 15 (Homo Sapiens: [*Some of*] the *Female of the Species*)**

I turned Petru's book over a few times, a strange experience of ancient paper shale, if such a thing existed. The frottage covers made me think of working words by rubbing them through her fingers and seeing where they would fall, forming their own kind of slithered rock reality. This way, that way, no matter how the book is read  
“(The earth was made (this way). please}>  
The colour in the middle of the world...  
folded into memory...  
folded in the layers of geology, archaeology and mythology”.

After all, “ things are sometimes back to front. One expects the text pages to be in the 'front' but they're actually at the back. Round and round missing the point, repeating the issue until the 'lesson is learned'? Aren't we meant to be rubbed together until our jewel side shows? I think so, but most miss that calling. It's so much easier to cultivate a heart of stone.



### **3.0 # 15 (Homo Sapiens: [*Some of*] the *Female of the Species*)**

Petru Viljoen. 2015. (Book 482)

### **3.0 # 15 (ought 2 BuY)**

ought 2 BuY...

It may look like one folio, but each of Petru's pages are written/over-written/transcribed/shaded and marked multiple times. There is a density of layering that I have come to associate with her work. It speaks of distant conversations, never quite forgotten. Her careful paring of words and ideas lends a very visual image to the phrases:

gardening - the birds

**sitting on the fence** play

at flying away. Or falling off/on // off/on

(either side).



### **3.0 # 15 (ought 2 BuY)**

Petru Viljoen. 2015. (Book 478).

## **Artists Blog Sites**

Jac Balmer

<http://jacsblog-jac.blogspot.co.uk/>

Tiziana Baracchi

<http://ambasciatadivenezialeonerosso.blogspot.it/>

<http://garagen3gallerygac.blogspot.it/>

<http://ambasciatadiveneziaartistsbooks.blogspot.it/>

<http://ambasciatadiveneziabooknews.blogspot.it/>

<http://ambasciatadiveneziaenvelopes.blogspot.it/>

<http://gacgaragen3gallery.blogspot.it/>

<http://poesypavilion.blogspot.it/>

John Bennett

<http://www.johnmbennett.net>

<http://johnmbennettpoetry.blogspot.co.za>

Steve Dales

<http://meoverthere.tumblr.com>

Miguel Jiminez

<http://www.eltallerdezenon.com>

Catherine Mc Cue Boes

<http://www.visualartist.info/catherinemccueboes>

Cheryl Penn

<http://an-encyclopedia-of-everything.blogspot.com>

<http://bhubezi.blogspot.com>

<http://cherylpenn.com/wpb/>

<http://collaborativecanto.blogspot.com>

<http://shadowlandwriting.blogspot.com>

[www.cherylpennartistsbooks.com](http://www.cherylpennartistsbooks.com)

[www.cherylpenn.com](http://www.cherylpenn.com)

Mikhail Pogarsky

<http://www.pogarsky.ru>

<http://pogarskij.livejournal.com>

Jo-anne Mary Southorn

<http://artistsites.org/JSouthorn/>

Erich Sundermann

<http://bildergeschichten.elektrische-ladung.info/index.html>



TICTAC/Ptrzia

<http://tictac-tictac.blogspot.de/>

<http://tac-tictac.blogspot.de/>

Stephanie Turnbull

<http://www.stephanieturnbull.weebly.com>

Petru Viljoen

<http://pviljoen.wordpress.com>